

SCIENCE AND ART DEPARTMENT OF THE COMMITTEE
OF COUNCIL ON EDUCATION.

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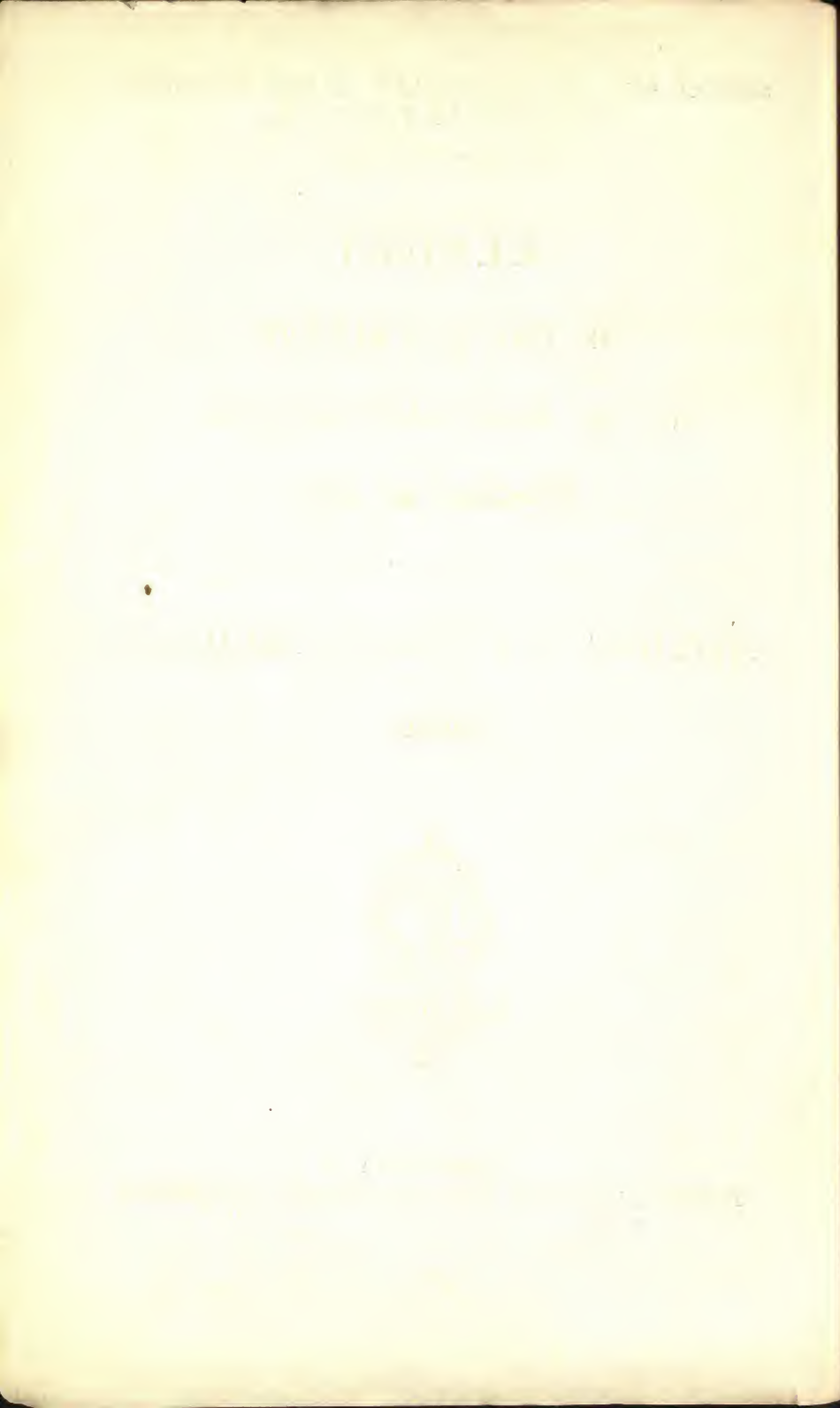
REPORT
OF THE EXAMINERS
ON THE WORKS SENT FROM THE
SCHOOLS OF ART
IN
COMPETITION FOR NATIONAL MEDALLIONS,
1860.



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1860.





REPORT

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EXAMINERS ON THE WORKS SENT FROM THE VARIOUS
SCHOOLS OF ART IN COMPETITION FOR NATIONAL
MEDALLIONS.

May 1860.

At the request of the Right Honourable the Lords of the Committee of Council on Education we have examined the works sent up from the several Schools in connexion with the Science and Art Department, for the purpose of awarding medallions to those specimens which appeared to us most meritorious. The list of successful candidates is appended to our Report.

The number of works submitted for our inspection this year is 474, being an advance on the number of last year. With the exception of "drawing and painting from the living nude model," all stages are represented, some, however, more adequately than others.

The competition in the early stages of the course of instruction laid down by the Department is naturally arduous. And, as it is in these stages that the peculiar training adopted is most obvious, it is satisfactory to find in them a large amount of excellence, which has called on our part for a full award of medallions. This is peculiarly the case in stage 10, "flowers and foliage drawn from nature." The works in this stage evidence great observation and study of nature, and much perseverance and well-directed labour in embodying it.

In that part of the course wherein the study of light and shadow is commenced, the attention of the students should be directed, in the more elementary stage (4), to the mode of execution shown in the examples placed before them, and the study of gradations with which those examples supply them. In the more advanced stage "shading from the cast," in which the mode of execution is left to their choice aided by previous experience, their attention should be turned to the principles of light and shade, such as breadth of masses; the relief to be obtained by contrast; the due interchange of hardness and softness of outline; the relative value and strength of shadow, cast-shadows and reflections, and the management of high-lights and half-lights. In some instances works in this stage, otherwise meritorious, have failed of success from too exclusive a reliance on mere execution.

The Examiners would emphatically counsel Masters of Schools of Art to discourage all systems and mannerism of execution, which, though possibly considered effective, have a tendency to interfere with the real object of all drawing, namely, a correct representation of form, and light and shade, with the point.

It has not been usual heretofore to place before the Examiners for awards "studies of the human figure shaded from flat examples." The original drawings from the life by Mr. Mulready having been circulated

among the Schools during the past year, several studies have been submitted to us in this section, and their merit has entitled them to awards. We have thought it right to offer encouragement to this section of stage (6), which, with such fine examples provided for the purpose, may form a proper introduction to the future study of the living model.

A slight improvement is this year observable in the study of the antique, both "shaded" and "in outline from the round;" this has permitted an extension of the awards in these stages. At the same time the Examiners would gladly see more zeal and intelligence evinced in this section. These qualities are more apparent in the anatomical section, in which some of the works approach excellence.

We regret that but few painted studies of flowers from nature have been submitted; such studies are especially valuable to the ornamentist, and should be encouraged in the schools. The works in stage 22 (sec. b and c,) are also less numerous than heretofore, nor are they quite so satisfactory as on former occasions. Less emphasis has been given to the characteristics of the flower forming the subject of the year, and the arrangement of colour in these works is not so commendable as usual. The works in section (d) of this stage are on the contrary more than usually numerous and excellent.

On the whole we think the instruction in the various schools is going on soundly, and with a tendency to improvement. The comparison of the awards of previous years with those of the present affords the best means of ascertaining the relative position of the schools to each other, as also the advance or retrogression of each as compared with its former and average efforts. (Table 2).

On a former occasion the Examiners recommended a gratuity to the Master of a School of Art for the success of his instruction as shown by the awards made to his students in the national competition. They again desire to recommend that a gratuity of £15. be given to the Master of the Hanley School for the sound teaching evidenced by the awards made to his students in so many stages of the Departmental course.

(Signed) C. L. EASTLAKE.
J. C. HORSLEY.
RICH'D. REDGRAVE.

TABLE I.

ALPHABETICAL LIST of STUDENTS rewarded at the NATIONAL COMPETITION, 1860.

Name of Student.	School.	Stago rewarded.	Subject.
Adams, Stephen	Hanley	3 b.	Ornament in outline.
Archer, Henry .	Sheffield	23 d.	Plastic design.
Barr, Peter . .	Greenock	5 b.	Ornament in chalk.
Barrett, Henry .	Finsbury	9 b.	Anatomical study.
Bartlett, Anne .	Gower Street	10 a.	Foliage in outline.
Bennett, John .	Hanley	16	Figure in monochrome.
Blair, John . .	Paisley	17 b.	A head from life.
Bly, Jabez . . .	Worcester	14 a.	Fruit from nature.
Boon, Wm. . . .	Hanley	12 a. 22 b.	Ornament in monochrome.
Brain, George . .	Stoke	22 d.	Historic ornament.
Bradley, Basil . .	Manchester	17 b.	Figure from life.
Brown, Eleanora .	Exeter	10 a.	Foliage in outline.
Brown, Thomas .	Finsbury	8 a.	Figure in outline.
Buckham, James S.	Manchester	6 b.	Figure after Mulready.
Caldwell, Jane . .	Paisley	14 a.	Flowers from nature.
Campbell, David .	Glasgow	23 c.	Design.
Cary, William Henry	Male Training School	5 b.	Ornament in chalk.
Clews, William .	Hanley	5 b.	Ornament in chalk.
Colquhoun, Adw. S.D.	Glasgow	23 c.	Design for muslin.
Crump, Thomas G. .	Taunton	3 b.	Ornament in outline.
Edwards, John . .	Stoke	20	Foliage modelled.
Elmer, Margaret .	Bath	4 b.	Ornament from the flat.
Evans, Joseph B. .	Stoke	22 a.	Flowers treated ornamentally.
Fairbank, George W.	Spitalfields	22 d.	Historic ornament.
Frost, James . .	Coventry	22 d.	Historic ornament.
Gamble, James . .	Sheffield	8 b.	Figure from the antique.
Gardner, Rowland .	Birmingham	18 a.	Ornament modelled.
Gardner, Eliza . .	Paisley	14 a.	Flowers from nature.
Gladwin, George E. .	Male Training School	3 b. 10 a.	Ornament and flowers in outline.
Gould, John . . .	Charterhouse	9 c.	Anatomical studies.
Grausmore, Henrietta	Female Training School	12 a.	Ornament in monochrome.
Greenlees, James .	Glasgow	8 a.	Figure in outline.
Gregory, James . .	Sheffield	18 a.	Ornament modelled.
Guthrie, Michael .	Newcastle-on-Tyne . .	22 c.	Elementary designs.
Hall, George . . .	Male Training School	8 b.	Figure from the antique.
Hampton, Thomas .	Hanley	22 d.	Historic ornament.
Harman, Harriette E.	Dublin	22 a.	Flowers treated ornamentally.
Hulme, William . .	Hanley	19 a.	The figure modelled.
Johnson, Henry . .	Macclesfield	9 a. 22 d.	Anatomy and ornament.
Kelsey, William . .	Darlington	23 a.	Mechanical drawing.
Key, Henry	Male Training School	8 b.	Figure from the antique.
Kinkel, Johanna . .	Female Training School	5 b.	Ornament in chalk.
Livesey, William .	Darlington	22 d.	Historic ornament.
Lloyd, Jacob . . .	Macclesfield	5 b.	Ornament in chalk.
Lunn, Richard . .	Sheffield	5 b.	Ornament in chalk.
McFarlane, James .	Paisley	6 b.	Figure after Mulready.
Merry, Thomas . .	Coventry	12 a.	Ornament in monochrome.
Munn, Isabella . .	Liverpool (S. District)	23 c.	Design.
Nunn, Walter J. W.	Spitalfields	14 a.	Flowers from nature.
Oscroft, Samuel . .	Nottingham	12 a.	Ornament in monochrome.
O'Shea, Henry . .	Cork	9 a.	Anatomical studies.
Palmer, Thomas . .	Carlisle	3 b.	Ornament in outline.
Pedley, William . .	Male Training School	23 b.	Architectural design.
Piggott, Isabella . .	Gower Street	4 b.	Ornament from the flat.

List of Students rewarded—*continued.*

Name of Student.	School.	Stage rewarded.	Subject.
Pritchard, Zachariah	Macclesfield . . .	6 b.	Figure after Mulready.
Proctor, Fauny	Newcastle-on-Tyne . .	9 a. 15.	Anatomy and painting.
Redfern, Richard	Manchester . . .	4 b.	Ornament from the flat.
Robson, George	Rotherhithe . . .	4 b.	Ornament from the flat.
Rylands, Edith	Warrington . . .	10 a.	Foliage in outline.
Shepherd, James	Aberdeen . . .	12 a.	Ornament in monochrome.
Strachan, James	Aberdeen . . .	23 c.	Design.
Strangman, Elizabeth	Cork . . .	10 b.	Foliage shaded.
Stretch, Martha A.	Warrington . . .	23 c.	Design.
Taylor, Pauline	Bolton . . .	4 b.	Ornament from the flat.
Theaker, George	Sheffield . . .	23 d.	Plastic design.
Thompson, Louisa M.	Female Training School	10 a.	Foliage in outline.
Tinn, George	Paisley . . .	8 b.	Figure from the antique.
Todd, Emma M.	York . . .	10 a.	Foliage in outline.
Turner, Edwin P.	Sheffield . . .	23 d.	Plastic design.
Walton, William	Hanley . . .	3 b.	Ornament in outline.
Webb, Maria D.	Dublin . . .	16 a.	Figure in monochrome.
Wiczell, Eliza	Exeter . . .	14 a.	Flowers from nature.
Wiles, Henry	Cambridge . . .	3 b.	Ornament in outline.
Willson, Samuel	St. Martin's . . .	10 b.	Foliage shaded.
Wilson, Arthur	Sheffield . . .	15	Still life in oil.
Woof, William	Darlington . . .	22 c.	Design.

HONOURABLE MENTIONS, 1869.

Blair, John	Paisley . . .	8 b.	Figure from the antique.
Bowman, Andrew	Glasgow . . .	12	Ornament in monochrome.
Bradford, Harriette	Gower Street . . .	16 a.	Figure in monochrome.
Broom, John	Paisley . . .	23 c.	Design.
Brydall, Robert	Glasgow . . .	8 c.	Figure from memory.
Carter, David	Coventry . . .	15	Still life painted in oil.
Harman, Hester A.	Dublin . . .	22 a.	Flowers treated ornamentally.
Hopkins, Amelia H.	Worcester . . .	15 a.	Flowers from nature.
Joy, Albert Bruce	Male Training School	19 a.	Figure modelled.
Johnson, Henry	Macclesfield . . .	12 a.	Ornament in monochrome.
Pickford, Ralph R.	Sheffield . . .	4 b.	Ornament from the flat.
Preston, Mary Ann	Birmingham . . .	19 b.	Head modelled.
Stephen, Thomas C.	Penzance . . .	10 b.	Foliage shaded.
Thompson, Alexander	Paisley . . .	22 d.	Historic ornament.
White, Sarah	Waterford . . .	4 b.	Ornament from the flat.

H. A. BOWLER,

Inspector for Art.

TABLE II.

TABLE showing the NUMBER of LOCAL MEDALS and NATIONAL MEDALLIONS awarded to each SCHOOL OF ART.

Name of Schools.	1857.		1858.		1859.		1860.	
	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.
Aberdeen . . .	5	1	10	3	9	1	17	2
Andover . . .	—	—	—	—	5	—	2	—
Basingstoke . . .	—	—	—	—	—	—	3	—
Bath . . .	4	1	6	1	16	—	19	1
Belfast . . .	4	—	5	—	—	—	—	—
Birkenhead . . .	4	—	7	1	4	—	5	—
Birmingham and branch at Spon Lane.	24	3	22	5	23	3	34	1
Bolton . . .	—	—	4	1	11	—	14	1
Bridgenorth . . .	—	—	—	—	—	—	1	—
Brighton . . .	—	—	—	—	—	—	6	—
Bristol . . .	4	1	7	—	18	1	18	—
Burnley . . .	—	—	—	—	—	—	4	—
Burslem . . .	13	4	16	4	16	—	—	—
Cambridge . . .	—	—	—	—	—	—	4	1
Carlisle . . .	4	—	—	—	11	—	13	1
Carmarthen and Swansea.	—	—	5	—	6	—	3	—
Carnarvon . . .	3	—	9	1	9	—	15	—
Cheltenham . . .	10	1	12	1	8	1	15	—
Chester . . .	3	—	4	—	8	—	6	—
Clonmel . . .	2	—	2	—	2	—	5	—
Cork . . .	14	3	21	1	15	1	22	2
Coventry . . .	18	3	13	2	14	1	22	2
Darlington . . .	—	—	—	—	13	—	17	3
Devonport . . .	—	—	—	—	—	—	1	—
Dublin—								
School of Art . . .	14	2	26	1	20	1	28	2
Lace School . . .	15	2	13	2	—	—	—	—
Dudley . . .	5	—	9	1	—	—	—	—
Dundee . . .	8	—	20	1	13	1	23	—
Durham . . .	8	1	3	—	7	—	5	—
Edinburgh . . .	—	—	—	—	—	—	10	—
Exeter . . .	8	2	11	1	12	1	14	2
Glasgow . . .	25	5	20	3	19	1	23	3
Greenock . . .	—	—	2	—	6	1	7	1
Guildford . . .	—	—	—	—	—	—	—	—
Halifax . . .	—	—	—	—	—	—	4	—
Hanley . . .	7	4	21	8	25	7	21	7*
Hereford . . .	7	—	6	—	2	—	1	—
Ipswich . . .	—	—	—	—	—	—	8	—
Lancaster . . .	—	—	2	—	6	—	5	—
Leeds . . .	3	—	1	—	5	—	11	—
Limerick . . .	7	1	10	1	10	1	8	—
Liverpool, N. Dist.	3	—	5	—	9	—	7	—
Liverpool, S. Dist.	10	1	21	—	28	2	23	1
Llanelli . . .	—	—	—	—	—	—	2	—
Macclesfield . . .	9	1	3	1	6	3	6	3†
Manchester . . .	30	5	26	2	20	3	29	3

* 8 awards.

† 4 awards.

Number of Local Medals and National Medallions awarded to each
School of Art—*continued.*

Name of School.	1857.		1858.		1859.		1860.	
	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.	No. of Local Medals.	No. of National Medallions.
Metropolitan Schools—								
Spitalfields	9	1	12	—	2	—	8	12
Gower Street) (Female.)	16	10	19	3	12	3	26	12
Charterhouse	2	1	12	—	3	3	6	1
Finsbury	10	12	11	1	3	—	16	12
Rotherhithe	—	—	—	—	12	—	3	1
St. Martin's	7	1	15	1	25	2	12	1
South Kensington								
Female	11	2	10	—	16	—	20	3
Male	14	5	10	2	17	5	12	5*
Lambeth	—	—	—	—	1	1	12	—
Hampstead	—	—	—	—	1	—	—	—
Newcastle-under-Lyme.	6	2	8	—	10	2	8	—
Newcastle-on-Tyne	13	2	13	1	11	1	14	2
Norwich	1	1	16	—	12	—	4	—
Nottingham	9	2	17	2	23	2	12	1
Paisley	15	1	6	2	6	2	10	5
Penzance	10	—	7	—	5	—	3	—
Petersfield	10	—	—	—	—	—	—	—
Plymouth	2	1	3	—	4	—	—	—
Sheffield	28	5	28	7	26	6	29	7†
Southampton and Romsey.	3	—	5	1	10	1	15	—
Stirling	—	—	—	—	—	—	—	—
Stoke upon-Trent	22	7	22	4	26	4	16	3
Stourbridge	3	1	7	—	10	—	7	—
Taunton	—	—	10	3	24	1	21	1
Tavistock	5	—	4	—	2	—	1	—
Truro	5	—	7	—	2	—	1	—
Warrington	23	2	26	2	25	2	21	2
Waterford	7	2	9	2	10	1	14	—
Wenlock and Coalbrookdale.	—	—	9	1	12	—	7	—
Wolverhampton	7	—	12	—	—	—	17	—
Worcester	25	3	23	1	22	1	19	1
Yarmouth (Great)	—	—	5	—	13	1	11	—
York	2	—	2	1	12	—	9	1
No. of Medals awarded.	536	92	651	75	758	67	861	76
No. of awards	—	103	—	81	—	72	—	80
No. of those Students whose awards carry the 10l. prize.	—	68	—	63	—	50	—	55

* 6 awards.

† 8 awards.

TABLE III.

TABLE showing the DISTRIBUTION of the AWARDS among the various STAGES at the NATIONAL COMPETITION, 1860.

STAGES.	No. of National Medallions awarded.	STAGES.	No. of National Medallions awarded.
1. Linear drawing by aid of instruments:		Brought forward . . .	39
a. Linear Geometry . . .		11. Painting ornament from the flat or copies:	
b. Mechanical and machine drawing, and details of architecture from copies . .		a. In monochrome, either in water colour, tempera, or oil . . .	5
c. Linear Perspective . . .		b. In colours . . .	
2. Free-hand outline drawing of rigid forms, from examples or copies		12. Painting ornament from the cast, &c.:	
a. Objects		a. In monochrome, either in water colour, oil, or tempera.	5
b. Ornament		13. Painting (general) from flat examples or copies, flowers, still life, &c.:	
3. Free-hand outline drawing * from the "round":		a. Flowers or natural objects, in water colours, in oil, or in tempera.	5
a. Models and objects . . .	6	b. Landscapes	
b. Ornament		14. Painting (general) direct from nature:	
4. Shading from flat examples or copies:		a. Flowers or still life, in water colour, oil, or tempera.	5
a. Models and objects . . .		b. Landscapes	
b. Ornament	5	15. Painting groups as compositions of colour:	
5. Shading from the round or solid forms:		a. In water colour, oil, or tempera.	2
a. Models and objects . . .		16. Painting the human figure or animals in monochrome, from casts:	
b. Ornament	6	a. In oil or tempera . . .	2
c. Time sketching and sketching from memory.		17. Painting the human figure or animals in colour:	
6. Drawing the human figure and animal forms, from copies:		a. From the flat, or copies . .	2
a. In outline		b. From nature, nude or draped.	
b. Shaded	3	c. Time sketches and compositions.	
7. Drawing flowers; foliage, and objects of natural history, from flat examples or copies:		18. Modelling ornament:	
a. In outline }		a. From casts	2
b. Shaded }		b. From drawings	
8. Drawing the human figure or animal forms from the round, or nature:		c. Time sketches from examples and from memory.	
a. In outline from casts . . .	2	19. Modelling the human figure, or animals:	
b. Shaded	4	a. From casts or solid examples.	1
c. Studies of the human figure from nude model		b. From drawings	1
d. " " draped		c. From nature, nude or draped.	
e. Time sketching and sketching from memory.		20. Modelling fruits, flowers, foliage, and objects of natural history from nature.	1
9. Anatomical studies:		21. Time sketches in clay of the human figure or animals, from nature.	
a. Of the human figure . . .	3		
b. Of animal forms	1		
c. Of either, modelled	1		
10. Drawing flowers, foliage, landscape details, and objects of natural history from nature:			
a. In outline	6		
b. Shaded	2		
Carried forward	39	Carried forward	59

Distribution of the Awards among the various Stages—*continued.*

STAGES.	No. of National Medallions awarded.	STAGES.	No. of National Medallions awarded.
Brought forward . . .	59	Brought forward . . .	70
22. Elementary design :		23. Applied designs, technical or miscellaneous studies :	
<i>a.</i> Studies treating natural ob- jects ornamentally.	2	<i>a.</i> Machine and mechanical drawing, plan drawing, mapping, and surveys done from actual measurement.	1
<i>b.</i> Ornamental arrangements to fill given spaces, in monochrome.	1	<i>b.</i> Architectural design . . .	1
<i>c.</i> Ornamental arrangements to fill given spaces, in colour.	2	<i>c.</i> Surface design . . .	5
<i>d.</i> Studies of historic styles of ornament, drawn or modelled.	6	<i>d.</i> Plastic design . . .	3
		<i>e.</i> Moulding, casting, and chas- ing.	
		<i>f.</i> Lithography . . .	
		<i>g.</i> Wood engraving . . .	
		<i>h.</i> Porcelain painting . . .	
Carried forward . . .	70	Total . . .	80

L O N D O N :

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